The EDISON KINETOGRAM

VOL. 3 London Edition, June 1, 1911 No. 4

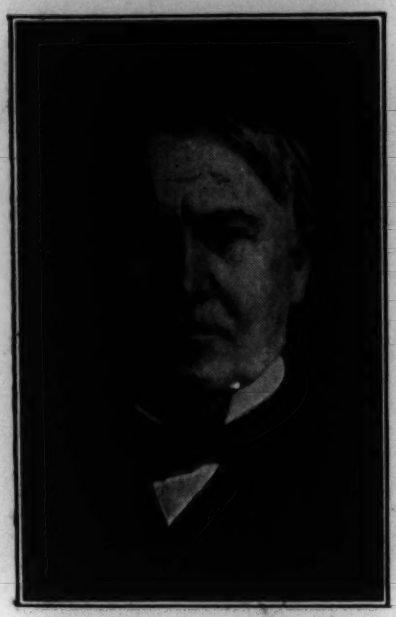
SCENE FROM

HOW BELLA WAS WON

FILM No. 6762

EDISON FILMS TO BE RELEASED on June 17th, 21st, 24th & 28th, 1911

Vol. 3. JUNE 1, 1911. No. 4



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

THE gorgeous tropical scenery of "The Pearl of the Antilles" and its many magnificent buildings and picturesque ruins standing as monuments to the early days of Spanish possession combine to offer an ideal setting for stories of adventure and romance. No other country or spot in the New World can boast of such natural advantages for motion picture production ; there is no other climate whose atmospheric properties are more conducive to clear, deep, brilliant photography.

"THE HAUNTED SENTINEL TOWER," the first of our new series of Cuban releases, particulars of which was given in the last issue, will prove all this more convincingly than could be done in pages of type. It will carry your audiences back to the days of the Spanish grandees and hold them enthralled by its fascinating, thrilling story, enacted within the very confines of grim old Morro Castle.

Don't miss "THE HAUNTED SENTINEL TOWER" ; it is the feature of the June releases. And there are also dramatic and comedy Films in that list, every one of which you owe it to your patrons and yourself to book for an early run. The dramas are more gripping, more tense, more convincing than ever, and the comedies more replete with fun and laughter. There is nothing hackneyed or common-place in plot or treatment ; *there never is in Edison Films ;* originality is *always* one of the features that distinguish them from all other Films.

Incidentally, have you run "THE WEDDING BELL," the big dramatic-educationa "Feature" Film released May 31st ? If not, write your Exchange for it without further delay. "THE WEDDING BELL" is arousing tremendous interest all over the country, paralleled only by that of "THE MAN WHO LEARNED" and "THE RED CROSS SEAL." You should have this Film as well as every one of the releases in the list printed on page 11. If you have missed any of them, your patrons have lost and you have lost. The way to avoid a repetition is to place a standing order for all Edison Films and then *demand* that the order be filled in every instance. Refuse to accept substitutes.

Remember, Edison Release Days are—Every Wednesday and Saturday.

EDISON FILMS

To be released on June 17th, 21st, 24th & 28th, 1911

Edison Film No. 6782 **Copyrighted, April, 1911** **Released, June 17, 1911**

Code, VOORLAATST **Approx. Length, 1000 feet**

How Spriggins Took Lodgers

From the Old Farce, "Ici on Parle Francaise"

(COMEDY)

CAST OF CHARACTERS

SPRIGGINS.....SEDLEY BROWN
THE MAJOR.....MARC McDERMOTT
HIS WIFE.....MIRIAM NESBITT
A YOUNG FRENCHMAN.....EDWARD BOULDEN
ANNA MARIA.....MRS. SEDLEY BROWN

THIS is a splendidly characterised and acted version of the immensely popular and clever English farce, with a cast of uncommon strength.

Mr. Spriggins, a middle-class Englishman, decides to rent lodgings to augment his income and also decides that the phrase "Ici on parle Francaise" ("French spoken here"), will bring in additional custom from the visitors to the town. To make the sign effective, he undertakes to learn French before breakfast from a small book which professes to do away with the necessity of instructors.

An English Major travelling with his pretty young wife in the same compartment with a young Frenchman, becomes very jealous of the young man, and when he gets out at a waystation to get some lunch for her and is left behind, he becomes wildly jealous. Arriving at the end of the journey, the young Frenchman gallantly offers to aid the young wife in finding a lodging until her husband comes on the next train. The cabman directs them to Mr. Spriggins and the Frenchman brings her in. Spriggins' attempts, with the aid of his book, to talk French with the young

Frenchman are very disastrous, but they finally arrive at sufficient understanding so that the apartment is placed at the young wife's disposal.

And then the Frenchman discovers that Mr. Spriggins has a very beautiful daughter and that it would be a good place for him to spend his time. He consequently engages a second room. Then the Major arrives in town and the cabman directs him to the same house, and he arrives furious with jealousy. His brief interview with Spriggins leaves the latter very much dishevelled, and the Major dashes from the house to get his pistols. His wife is unable to calm his jealousy and he challenges the young Frenchman to a duel upon the spot, in the parlour, much to Mr. Spriggins' and his wife's dismay.

The duel is one of the most excruciatingly funny scenes that have been put on the screen in a long time and is splendidly played by the tall Major and the little Frenchman, assisted by one very large and one very small pistol. Of course, before any blood is shed matters are satisfactorily explained by the arrival of the young woman, with whom Victor has fallen in love, and the Major's realization that the Frenchman loves someone besides his wife.

It is a jolly farce played in the spirit of rollicking good humour, and is sure to keep an audience in a roar from start to finish.

Edison Film No. 6783 **Copyrighted, April, 1911** **Released, June 21, 1911**

Code, VOORLANG **Approx. Length, 1000 feet**

Turned to the Wall

From "Put Yourself in His Place," by Charles Reade

(DRAMA)

CAST OF CHARACTERS

SQUIRE RABY.....CHARLES OGLE
HIS SISTER.....MIRIAM NESBITT
HER SON.....GUY COOMBS
GRACE CARDEN.....MARY FULLER
HER FATHER.....WILLIAM BECHTEL

THIS picture is based on the story of Charles Reade's famous novel, "Put Yourself in His Place."

Squire Raby, a cold, domineering aristocrat, and his sister Edith, a beautiful, warm-hearted girl, live a quiet and retired life at Raby Manor. During some alterations at the manor Edith meets the young architect who has charge of the work. This acquaintance soon ripens into love, but the Squire learning of their affection, is furious because his sister has permitted herself to love a tradesman and demands that she choose between him and her lover. She follows the dictates of her heart and chooses the man she loves, whereupon the Squire orders them both from the house. Tearfully she leaves while the Squire, completely crushed, turns her portrait, which hangs above the mantel, to the wall.

Twenty-five years later we find Edith a widow. Her son Henry, educated in trade and an expert wood carver and tool forger, is her sole support and comfort. While at the shop one day a young lady visitor, Miss Carden, becomes so enthusiastic over Henry's carving that she engages him to come to her house and give her lessons in carving. Henry is delighted

with the prospect and goes to work with a light heart. His joy is short lived, however, for the owner informs him that he must dispense with his services or face a general strike of his own working force, who, jealous of Henry's superior workmanship, demand his instant dismissal.

He tells his mother of his discharge and decides to find a secluded spot to set up his forge unknown to the other workmen. This he finds in the old unused church on the Raby estate. Meanwhile his lessons in carving to Grace Carden have not been neglected, and Henry has fallen desperately in love with his pupil, when her father announces that the lessons must cease for the time being, as he and his daughter have accepted the invitation of his old friend, Squire Raby, to spend the holidays with him at the manor.

While on the visit they decide to go for a climb of the neighbouring hills, and in spite of the Squire's warning of an approaching storm, sally forth in high spirits. The Squire's forecast proves correct and Grace and Carden are caught in a terrific snow storm. They battle against it until Grace, becoming separated from her father, stumbles blindly on until she sees the lights from the old church before her. She has barely strength to drag herself to the door, calling feebly for help, when it opens and she is caught in Henry's arms.

In the meantime the Squire, becoming anxious about the safety of his guests, has sent out searching parties. These finally come across Mr. Carden lying in the snow and in passing the old church on their way, are seized with a sudden fear and rush to the Squire's house reporting that the church is haunted. The Squire, not believing in any such nonsense as ghosts, decides to see for himself.

Henry's enemies among the workmen have found his secret shop and planned to attack him that very night. Having revived Grace, he is about to leave the church with her when he is confronted by four desperate workmen bent upon destroying him. In the terrific fight that follows the odds are too great for him and he is gradually clubbed into insensibility. As they are about to finish him the Squire and his men burst into the church and quickly disperse the ruffians.

Henry is revived at the manor and questioned by the Squire, but refuses to give his name unless the Squire turns the picture above the mantel to the front. Grace, divining that Henry must have some good reason for this request, turns the picture and sees the striking resemblance between mother and son. Henry is about to leave when his mother, who had learned that Henry had been brought to the manor house, rushes into his arms, overjoyed at finding him safe. The Squire, brought face to face with his sister after their many years' estrangement, asks her forgiveness, which Edith readily grants and brother and sister are happily reconciled, while it is quite evident that the young people will be more to each other in future than teacher and pupil.

Edison Film No. 6785 **Copyrighted April, 1911** **Released, June 21, 1911**

Code, VOORLUIK **Approx. Length 975 feet**

The Two Heroes

(COMEDY)

CAST OF CHARACTERS

"BUD" HEISER.....JOHN R. CUMPSON (BUMPTIOUS")
"BILL" HALL.....MARC McDERMOTT
YOUNG HALL.....EDWIN CLARKE
ETHEL HEISER.....TRIXIE DINSMORE

AT a skirmish in the second battle of Bull Run two young privates, "Bud" Heiser and "Bill" Hall, race to recapture a flag which had been taken by the enemy. They reach the flag at the same time and quarrel over the honour of reaching it first. The incident makes them bitter enemies, their hatred of each other being in nowise diminished years later when a juggle of fate finds them political rivals.

The only son of William Hall falls in love with Ethel Heiser, daughter of Hamilton Heiser, formerly "Bud" Heiser. Ethel reciprocates young Hall's affection and to overcome the difficulties strewn in their path by their parents, they decide to elope. The old veterans quickly follow, but are compelled to abandon the chase at the depôt, where they arrive just as the train pulls out with the young couple aboard. Again the old rivals snap their fingers in each other's faces and argue as to who reached there first, taking leave of each other in a rage.

Later we find Heiser in an inn, where he is grossly insulted by a ruffian who is about to throttle him. Hall, who happens to pass the inn at the critical moment, runs to Heiser's rescue, after which the two veterans forget their little differences and become fast friends. They forthwith go to the telegraph office, where they send the following telegram :

"Don't spend money like a blame fool. All is forgiven. You and Ethel come back quick.
Dad Hall, Pop Heiser."

Upon arriving home the happy couple receive the joint blessings of their reconciled parents, and peace and happiness reign once more.

An unusual comedy with good character types.

Edison Film No. 6784 **Copyrighted, April, 1911** **Released, June 24, 1911**

Code, VOORLIEFDE **Approx. Length, 1000 feet**

The Twin Towers

A Quarter of an Hour in Paris During the Reign of Terror

(DRAMA)

CAST OF CHARACTERS

THE CHEVALIER.....MARC McDERMOTT
HIS WIFE.....NANCY AVRIL
LEADERS OF THE MOB.....{CHARLES SEAY / FRANK McGLYNN

A POWERFUL and exciting story of the escape of a Royalist and his bride from the Paris mob during the Reign of Terror.

The Chevalier and his bride, Miriam, are about to leave their palace, but find that with the mob at their gates escape is cut off. They hear them blow open the doors and rush up the stairs. The Chevalier and his bride secrete themselves in a window recess behind the curtains and as the mob, not finding them in the room, passes on to the other rooms, they quickly open the window and drop from the balcony to the ground. However, the leader of the mob, returning to the room, sees the open window and looking out, discovers them escaping. Calling two of his drunken companions, they start in pursuit.

The Chevalier, discovering the pursuit and realising the impossibility of reaching his horses, tries to throw their pursuers off the track by taking refuge in the deserted Chateau of the Twin Towers. They have hardly entered, however, when the three ruffians appear and seeing no other possible means of escape, decide to search the chateau. The Chevalier, having safely placed his wife in one of the towers, leaves her to go for the horses. He has scarcely disappeared, however, when the three ruffians, having ascended the other tower, discover her in the opposite tower. They proceed to put a plank across and one of them starts over, but as he is about to step into the other tower and seize her, she grasps the end of the plank and giving it a quick turn, dashes him to death below and draws the plank into the tower.

The other two, stunned at first by the death of their comrade, now swear to be avenged and descend hastily in order to reach the other tower. She hears them ascending and closes the trap door leading into the tower. The ruffians begin battering in the door, and seeing it about to

give, she seizes the plank, puts it across to the other tower and runs across just as they burst their way into the tower she has just left. As soon as the ruffians start back to seize their apparently fainting victim, Miriam gets to her feet and hastily puts the plank over to the other tower again and crosses just in the nick of time.

Now they resolve to be more prudent. One is to remain in the tower while the other ascends the other tower, thus cutting off escape both ways. Miriam overhears their plans and resolves to face death bravely. She hears some one ascending the steps and seizing a stool, is about to strike him as his head appears through the trap door when, to her great relief, she finds it to be the Chevalier. As the ruffian comes into the tower the Chevalier fells him with a blow of the stool. Hastily donning the insensible man's coat and hat, he signals to the other in the opposite tower to come over. He loses no time in doing so and as he enters the tower through the trap, he and the Chevalier engage in a teriffic hand to hand fight. At the critical moment Miriam seizes the ruffian by the feet and together they hurl him from the window.

The Chevalier finds in the pocket of the coat he is wearing a paper stating that the bearer is a member of the National Assembly. Armed with this they make their way from the tower, only to be confronted by a number of citizens who, having seen the waiting horses, demand an explanation. The Chevalier presents his membership paper and taking the leader aside, confidentially explains that the woman is a Royalist whom he has captured and whom he is taking to his house as a prisoner. This appeals to their rude sense of humour, and wishing him joy of his prisoner, they go their way. Finding themselves at last free, the Chevalier and his bride mount their horses and hurry away.

An unusual feature of this film is that the time of action in the tower scenes coincides with the actual time consumed in their portrayal on the screen.

Edison Film No. 6786 **Copyrighted, April, 1911** **Released, June 28, 1911**

Code, VOORMAAND **Approx. Length 1000 feet**

The Child and the Tramp

By J. Albert Mallory

(DRAMATIC)

CAST OF CHARACTERS

"RECKLESS"	CHARLES M. SEAY
HIS PALS	WILLIAM WEST JOHN R. CUMPSON
HORACE PAXTON	HARLOD M. SHAW
Mrs. PAXTON	MIRIAM NESBITT
THEIR LITTLE GIRL	EDNA MAY WEICK

THE tramp has been the subject of much of the so-called humour of the comic papers and would seem very unlikely material for a hero, but in this touching story is again exemplified that idea, that within each and every one of us is a true prince if we would only allow the spirit to have its way.

"Reckless" is a tramp through and through. He has no desire to be anything

better, and is a tramp because he is lazy and doesn't believe in work and because he feels that the present economic system is good for the rich ; but he refuses to become a burglar in the first scene and leaves his two tramp companions to go their way while he pursues his own.

The second scene is two years later and "Reckless" sees in a couple of smug looking gentlemen, in the corridor of a big office building in Chicago, his two tramp friends and learns that they are the Golden Valley Mining Company, supposedly a wealthy corporation and with a very seductive circular inviting investment.

Consequently when, on begging at a back door for something to eat, in a small town in lower California, "Reckless" is invited in and given dinner and thereby learns that the father of the little family has his entire life's savings invested in the Golden Valley Mining Company, he is somewhat interested. His interest is deepened considerably by the fact that the little child who had invited him in and for whom he has carved a beautiful new wooden horse, is likely to suffer from her father's injudicious investment.

And so, without saying anything, "Reckless" decides to take the situation into his own hands and performs a journey (the stages of which are shown) across the country, underneath freight cars in the cold and the snow and on the open rear platforms of "blind baggages," until he reaches Chicago. Then he gains admittance to the office and finds that his former companions, realizing that disclosure is imminent, are just about to skip town with the money that they have accumulated. He holds up the one whom he finds in the office and after extracting a signed confession, takes from him the full amount of the investment in which the child's father is concerned.

He then resumes his journey in the cold and snow back across the country again, until he arrives at the little town. Even here his tramp nature asserts itself, for he does not boldly come to the front door and proclaim his good deed, but slips in through the window, to find that the news of the collapse of the Gold Mining Company has preceded him and that the little child's birthday party has been spoiled by it. Surprised by the child, he presents her with the ten thousand dollars in bills which he has taken from his old comrade and again slips out through the window, and the story closes with the joy of the parents over the return of their money and the tramp, "Reckless," outside in the cold, looking through the window and watching the joy which he does not share except as his own warm heart makes happiness within him.

The story is original and exquisitely played by some of the most popular of the Edison Company's players. It will make audiences talk wherever it is shown and will cause them to bring their friends to see it.

Edison Film No. 6762 **Copyrighted, March, 1911** **Released, June 28, 1911**

Code, VOORDRACHT **Approx. Length, 1000 feet**

How Bella Was Won

(DRAMA)

THIS latest addition to the list of Edison productions, taken from the works of Charles Dickens, has for its source "Our Mutual Friend," and introduces us to the living impersonations of the familiar and well-loved characters of that story.

The first scene shows John Harmon, our hero, arriving in London after an absence of many years and starting to purchase clothes suitable for his appearance as the heir to the vast Harmon estate. Stopping at a small clothing store on the banks of the Thames, he lays off his coat to try on one of the new ones and a character, who seems to belong to the docks, slips in and examines the papers in Harmon's pocket. Among them is the will, a section of which indicates that Harmon must marry a certain Bella Wilfer in order to inherit the property, which otherwise will go to old servants of his family, the Boffins by name.

Just as the thief is secreting these papers in his pocket Harmon discovers him, and a struggle ensues in which both men fight their way to the back of the store, where they fall through a railing into the Thames, over which the building hangs. The next scene shows a placard announcing the death by drowning of John Harmon, identified by papers in his pocket. When Harmon reads this placard he decides to let the fates have their way and to become acquainted with Bella Wilfer under another name, thus finding out what sort of a girl he must marry in order to inherit his fortune.

We see him, as John Rokesmith, engaging lodgings at the Wilfers' and gradually becoming friendly and even lover-like in his attentions to Bella. Then comes the ad of the Boffins, who have by this time inherited the fortune; they are in need of a secretary and Bella suggests that Harmon apply. Seeing a way to further his plans by so doing, he goes to them and though they seem to note some familiarity in the face of the man whom they engage as secretary, he is taken in under an assumed name. And they then invite Bella, who by the death of Harmon seems to be cheated out of a fortune, to come and live with them. Thus Harmon and Bella are under the same roof, but Bella is now an heiress and rather looks down upon the humble secretary.

Finally Harmon proposes and is refused by the girl and in his despair sits down before the fire in an attitude which recalls to Mrs. Boffin his childhood days, and she at once recognizes him. Admitting

his identity, he tells them of Bella's refusal and that he fears her character has been warped by the wealth thrust upon her. They decide to try her temper and find out how she really feels; consequently they start abuse and disparagement of the secretary, which she rather resents, and finally when she shows a little pity and he responds with lover-like attention again, old Boffin discharges him for daring to presume to the hand of his ward.

This is too much for Bella and throwing aside all her false pride, she announces to the Boffins that she loves John Harmon and that she refuses to see him abused any longer. Of course this brings the story to a happy conclusion and they tell her who her fiancé is, whereupon she decides that she loves him even if he is not the man she supposed he was.

The characterization is particularly fine and the acting of a splendid quality, making Dickens' characters fairly live upon the screen before our eyes.

Recent Edison Releases

A Complete Table from April 1st, 1911

			Feet Approx.
Apl.	1	The Try Out (Com.)	1000
	5	Bumptious as Romeo (Com.)	975
	5	Selling Old Master (Dr.)	990
	8	The Doctor (Dr.)	1000
	12	Two Valentines (Com.)	1000
	12	His First Commission (Dr.)	999
	15	The Rajah (Dr.)	1000
	19	The Ransom of Red Chief (Com.)	975
	19	A Stage Romance (Dr.)	1000
	22	The Rival Sculptors (Dr.)	990
	26	Mr. Bumptious, Detective (Com.)	990
	26	The Price of Victory (Dr.)	1000
	29	The Iron Master (Dr.)	1000
May	3	The Rival Candidates (Com.)	1000
	3	The Writing on the Blotter (Dr.)	1000
	6	Love and the Stockmarket (Dr.)	1000
	10	A Night of Terror (Com.)	400
	10	The Old Family Bible (Dr.)	600
	13	All for the Love of a Lady (Dr.)	990
	13	The Department Store (Com.)	625
	13	Baby's Fall (Com.)	375
	17	Test of Love (Dr.)	1000
	17	Who Gets the Order (Com.)	995
	20	Disreputable Mr. Raegen (Dr.)	1000
	24	Jim the Mule Boy (Dr.)	975
	24	April Fool (Com.)	985
	27	Between Two Fires (Dr.)	1000
	31	The Wedding Bell (Dr.)	1000

We and our patrons have noticed a marked improvement in Edison Films of late, and want to congratulate you upon your efforts. We endeavour to secure your "features," feeling that our patrons enjoy them.—*S. B. Simpson, Manager, Princess Theatre.*

I have been in the picture business for two years, and no doubt it will interest you to hear that I have displayed a good many Edison pictures all of which have been very good. I must make special mention of the picture, "A Daughter of the Mines," which picture filled my house two nights. I receive the *Kinetogram*, and its contents interest me very much.—*L. G. Babineau, Mgr. Palace Theatre.*

I am very glad to see Miss Mary Fuller in Edison pictures. Always thought her name was Claire Fuller, and am glad to know her right name. Every picture in which I have seen her so far I have enjoyed immensely. The Edison Company has some excellent players. In "The Iron Master" Miss Sawyer and Mr. Ogle did splendid work.—*Geo. Mastorson.*

I have had countless requests to run "The Man who Learned" again and have been assured by the newspapers of the city that they will aid me, in their editorial columns, in advertising the film. They hope through its influence to arouse public interest in the movement toward having a Milk Inspector appointed by the city.—*Urban T. Koch, Mgr. Bonita Theatre.*

"I may mention that we show one of your subjects each week, frequently two. Our three recent films were 'The Link that Held,' 'An Eventful Evening,' and 'Selling Old Master,' each found favour with our patrons."—*Mr. R. Holden, Junr., 85, Church Street, Silverdale, Staffs.*

"We are showing a number of your Films which always make a 'big hit' with our patrons."—*Mr. A. Stewart, The Hove Electric Empires, Ltd., George Street, Hove.*

THE CRITICS' PAGE

On which is shown, in the order of its release, a criticism on each Edison Film by some one of the several Reviewers for the Film and Dramatic Press.

THE RIVAL CANDIDATES

A wholly admirable comedy. It is plausible, witty, apropos and close to human nature. All exhibitors who want to show their patrons a first-class American comedy must run this film.—*The Nickelodeon.*

THE WRITING ON THE BLOTTER

One of those clean-cut little picture dramas told in a direct and convincing manner.—*Film Index.*

LOVE AND THE STOCK MARKET

The settings and acting give to this picture strongly convincing quality. The story is well told, and is clear and plausible; at the same time it is interesting.—*Dramatic Mirror.*

A NIGHT OF TERROR

An excellent comedy offering, simple in story and direct in its humorous appeal. * * * The eating room was very well pictured and the acting of the cowboys deserve praise.—*The Morning Telegraph (N.Y.C.).*

THE OLD FAMILY BIBLE

There are some very pretty comedy scenes in this that will be appreciated.—*Film Index.*

ALL FOR THE LOVE OF A LADY

A nice, romantic costume-drama, sumptuously staged. What one likes about Edison settings is their perfect adequacy, without over-elaboration. * * * In this film the settings fit the actors as well as their costumes do, which is well indeed. *The Nickelodeon.*

THE DEPARTMENT STORE

This little episode of love and business in a department store is one of the most refreshing and laughable humorous films ever produced. The acting is irreproachably natural. * * * The whole film is intensely human, amusing and appealing. —*Dramatic Mirror.*

BABY'S FALL

This is a delightful comedy film and comedy of the truest type. * * * The offering was received with almost one continuous laugh.—*The Morning Telegraph (N. Y. C.).*

THE WEDDING BELL

An uplift subject ably presenting its message of reform. The moral is clear, but not so obvious as to weigh down the drama with self-consciousness. The moral has indeed been so skilfully wedded to the action that there is no scene or episode which could be eliminated without sacrificing a vital part of the drama. It is first of all a strong, convincing play, and the moral reaches home through dramatic channels. The production is of highest adequacy, both as regards real acting and settings.—*The Nickelodeon.*

Prominent San Franciscoans See "The Wedding Bell"

Professional men in various walks of life, public officials, prominent citizens and representatives of the Red Cross and Anti-Tuberculosis Associations filled the Grand Theatre, 442 Hayes Street, San Francisco, Cal., on Tuesday morning, March 14, to witness a private exhibition of "THE WEDDING BELL," the latest Edison production to deal with a question of hygiene. The use of the Grand had been kindly donated by Mr. Calmy, the proprietor, and the exhibition had been promoted and arranged by Geo. Breck, our San Francisco Factor.

Among those who responded to Mr. Breck's invitation were Dr. Martin Regensburger, President of the State Board of Health ; Judge W. W. Morrow and W. H. Barnum, of the U. S. Circuit Court, and Dr. R. G. Brodrick, Executive Secretary of the San Francisco Branch of the Association for the Study and Prevention of Tuberculosis. The film created a marked impression upon those in attendance, manifested in the comments of approval following the exhibition and the flattering endorsement given it by the newspapers, whose representatives were present.

Circulars describing "THE RED CROSS SEAL" and "THE MAN WHO LEARNED" were distributed among the audience, and the wisdom of this bit of enterprise was manifest in the number of inquiries received as to when and where these two Films might be seen.

The following letter from Dr. Brodrick is self-explanatory and attests to the interest which "THE WEDDING BELL" created :

March 14th, 1911.

Mr. Geo. Breck, 70 Turk Street, City.

Dear Sir,—Have to acknowledge receipt of your communication dated the 8th inst., re-exhibition of Film, "THE WEDDING BELL," at the Grand Theatre this morning, which I attended and considered extremely instructive, I have requested our press agent to make mention of this exhibition in the newspapers, stating what the lesson teaches.

Confirming our conversation, I have to request if you could ascertain what would be the most favourable conditions under which we could obtain "THE MAN WHO LEARNED" and "THE RED CROSS SEAL" Films, after the usual six months' exhibition of same had expired.

These Films would be restricted to our lecturers on Tuberculo is in the public schools and in our auditorium. We believe that their use would not only materially aid us in the crusade against Tuberculosis, but would develop an interest for other high class Films,

Thanking you for your past courtesies,

Sincerely yours,

R. G. BRODRICK,

R. G. B.—M. F. D. Executive Secretary.

Samuel Schiller, Prop, Schiller's Crystal Theatre, 3140 No. Clark St., Chicago, Ill., introduces the Edison Stock players to his audience by distributing among them whenever an Edison Film is about to be shown, half-tone prints of the group photo which appeared in the January 1st *Kinetogram*. Printed on cream-coloured paper and mounted on dark brown stock, the photo is both artistic, and very inexpensive as well.

We pass this tip along to Exhibitors as being the latest innovation from a house that is constantly seeking ways and means to please their patrons.

Your " Red Chief" and "Bumptious" comedies were great.—*T. O. Thomas.*

The following clever little poem by Gertrude McKensie, apropos of the educational trend of motion pictures, appeared in the March issue of "The Annals of the American Academy of Political and Social Science" in an article entitled " Public Health Movement on the Pacific Coast," by Sarah I. Thury, M.D. :

No more we'll seek the picture shows
To drive away dull care,
To see how Casey led the goat,
Or watch the county fair ;
No more upon the screen we'll see
How Wilber Wright can fly—
We'd rather watch the Ptomaines jump,
And see the germs waltz by.

No more we'll seek the far North Pole
With Peary or with Cook,
Or scour the plains with Broncho Bill—
We'll watch the hookworm hook.
We'll no more laugh to see portrayed
The pranks of little Willie—
We'll watch the microbe do its stunts,
And cheer the new bacilli.

A Waterproof Testimony

Toronto, Can., February 22, 1911.
Edison Manufacturing Co.,
Gentlemen:

On December 4th we received from you a waterproofed reel entitled "LIFE OF A SALMON" and "AMATEUR NIGHT." and beg to state this reel has given better satisfaction and less trouble than any reel we have released during the same period. Our customers speak very highly of your waterproofed reels and personally I can say we made less patches in the reel than on any non. waterproofed reels delivered during the same period. We have no way of washing our reels so have not tried to do so. On this reel there are less scratches and less wear than on an ordinary reel for the same length of time in service.

Yours very truly,
H. J. COHEN, Manager,
Klein Optical Co.

[We can supply Exhibitors with any copies of our Films on Waterproofed-base Non-flam should they be required.]

It is with much pleasure that we write you in reference to the excellence of your film productions of late. It used to be that we would ask our Exchange for all the manufactured makes but Edison's; now our first order is for Edison's as soon as they are released, and we are disappointed if our Exchange fails to send us two of your released subjects each week. We like other comedies in some ways better than yours, but your dramatic subjects can not be outclassed by any. Your *Kinetogram* is looked for as we do for the evening newspaper, and we are disappointed if we fail to receive a copy semi-monthly. So, in conclusion, we wish to ay, long live the *Kinetogram* and success to the Edison Manufacturing Company in the future, to whose guiding spirit the world owes the moving picture idea.—*Schmidt Bros., Mgrs. Princess and Theatorium.*

The Louisinia State Board of Health has purchased an Edison Model "B" from the General Film Co., New Orleans, La,, and copies of "THE MAN WHO LEARNED" and "THE RED CROSS SEAL" from the factory. The machine and films are to be used in a State educational campaign.

The Elder and the Deacon.

Said the Elder to the Deacon : Have you noticed how our youth
Are less rapt in their devotion
Since those pictures set in motion
Have distracted their attention from the everlasting truth ?

Said the Deacon to the Elder : I have noticed that our kids
Are now talking less of ball games,
And much less, in fact, of all games,
Since the all-alluring picture to their infant fancy bids.

While it's true all games are sinful, all diversion just the same,
Leading downward to perdition,
Closing ears to admonition,
And thus offering obstruction to our own religious game ;

Should the pictures be anathema, in this, our holy ire ?
Have you never thought of fighting
The horn'd person we're indicting
With an element he thrives in, which the scientists call fire ?

I take notice, said the Elder, of your learned hint, and say
I'll be with you in unfolding
And religiously upholding
Your "homœpathic," very practical way.

So the Elder and the Deacon gave the subject gravest heed,
And they ordered up an outfit
Which could not with any doubt fit
The hitherto unthought of adolescent pressing need.

And it filled it in such measure that the wandering kids came back,
Bringing others that had never,
Or at furthest, hardly ever,
Seen the inside of a show, or of a church, the more alack !

But the most surprising feature of the victory thus won,
Was that older wandering sinners,
And backsliding glory-winners
Came back to former graces on a Marathonic run.

H. J. HOFFMAN,
In *The Moving Picture World.*

The "I. H. C. Service Bureau," conducted by the International Harvester Co., Chicago, Ill., to promote the cause of agriculture, has purchased a copy of "THE MAN WHO LEARNED" for use in their work.

Questions and Answers

In this department of the KINETOGRAM *we shall publish, as promptly and fully as space will permit, our replies to enquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that enquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the* KINETOGRAM, *care Edison Manufacturing Co., Ltd., Edison Works, London, N.W.*

G. E. W.—Kindly give me a general idea of the requisites for the opening of a Moving Picture Show and how to figure the number of seats required.

[The necessary equipment is as follows :

An Edison Projecting Kinetoscope complete with Economy Transformer (if you use alternating current), which includes the stereopticon apparatus. You need the Edison machine to get the best results and the Transformer to reduce your current bills.

A screen of suitable size, depending upon the space available for the purpose. The screen may be of canvas, a smooth white wall, aluminium, or a "Mirror screen."

An assortment of announcement slides.

A fireproof booth for your machine. We carry, ready for shipment, an excellent asbestos booth, strong and substantial, and of dimensions to accomodate machine and operator.

A booth (part glass) for the ticket seller.

Lighting fixtures : The number and arrangement of electric or other lights for the interior of the house must be left to yourself, as well as the amount and style of illumination for the front of the building.

The necessary films and illustrated song slide sets should be rented from the nearest Licensed Film Exchange.

Chairs in quantity depending on the size of theatre.

To estimate the quantity of chairs required :

In rooms of ordinary width, allow at least four feet for an aisle in the centre extending from the front to the rear of the room. And there ought to be an aisle on each side at least two and a half feet wide, unless your local authorities compel you to do otherwise.

Figure the chairs at 20 inches in width and determine the number that can be placed on each side of the aisle. Deduct from the length of the room at least four feet for free space from entrance doors to rear row of seats, and six feet from front row to stage or screen. Divide the balance of the room by 30 inches (the average space between rows of seats being 30 inches) to ascertain the number of rows. Multiply number of rows by the quantity of chairs in a row and you will have the seating capacity. Chairs of greater or less width may be used and the distance between rows increased or decreased, at the discretion of the proprietor.]

T. F. K.—I am on a 220 V line and wish to economise on my current bills. Can you supply me with a Transformer, and if so, what is the price ?

[If you use alternating current, the Edison Economy Transformer, 220 V., will exactly suit your purposes. You fail to state the cycles. We assume you are on 60 cycles. The price of the Transformer will be £11. A saving of 50 per cent. to 65 per cent. will be made on your current bills by using our new Economy Transformer.]

J. T. R.—Does your Portable Gas-Making Apparatus do away entirely with the huge cylinders of compressed gases generally used to obtain calcium light ?

[Yes, and with all other cumbersome or complicated paraphernalia. Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but put in the Oxone Compound and water, hitch the gas outlet to the ether saturator and adjust the flame by the needle valves on the saturator. The apparatus does the rest.]

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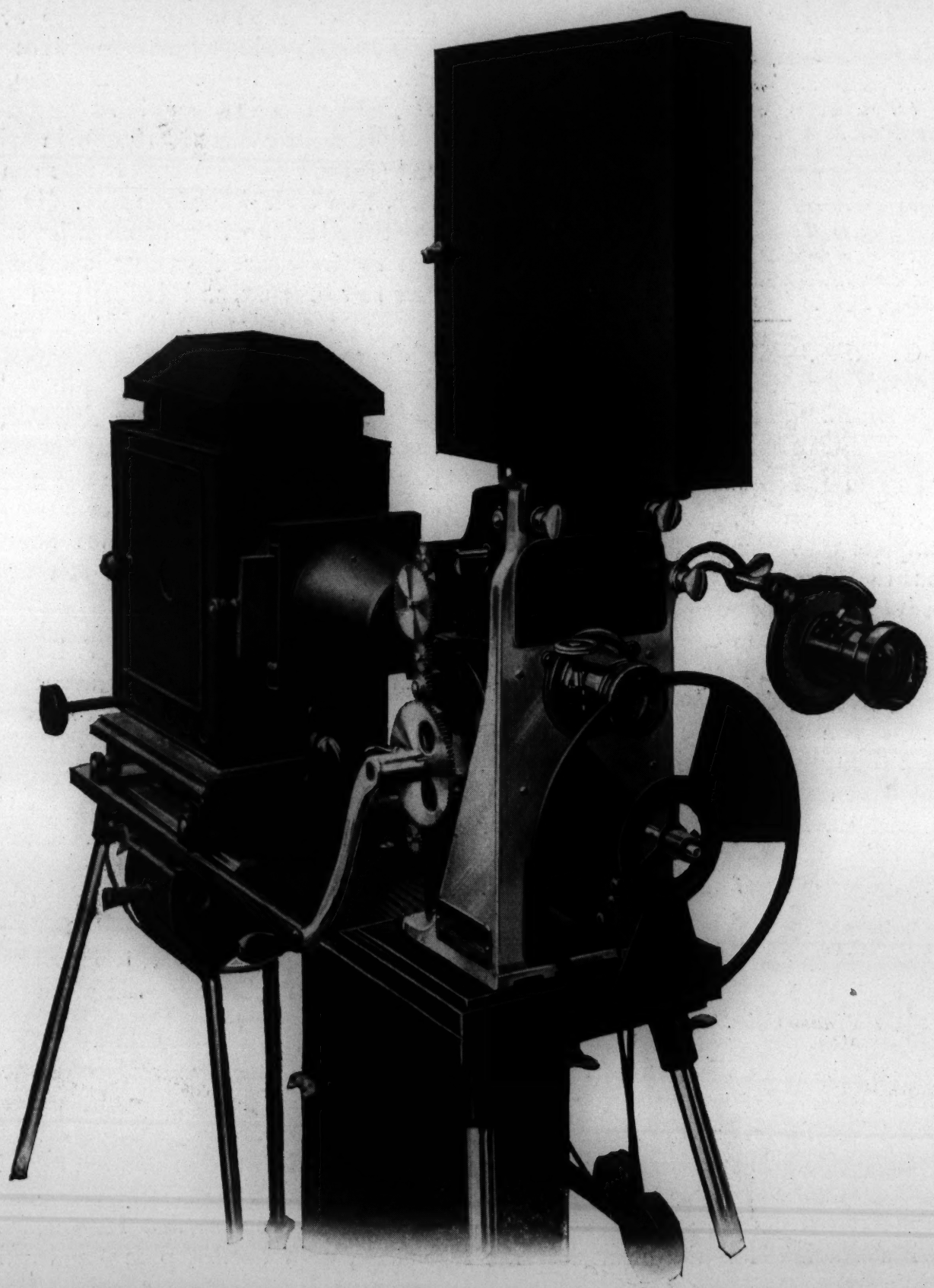

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